

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Faculty Artists
Series*

PROGRAM IV

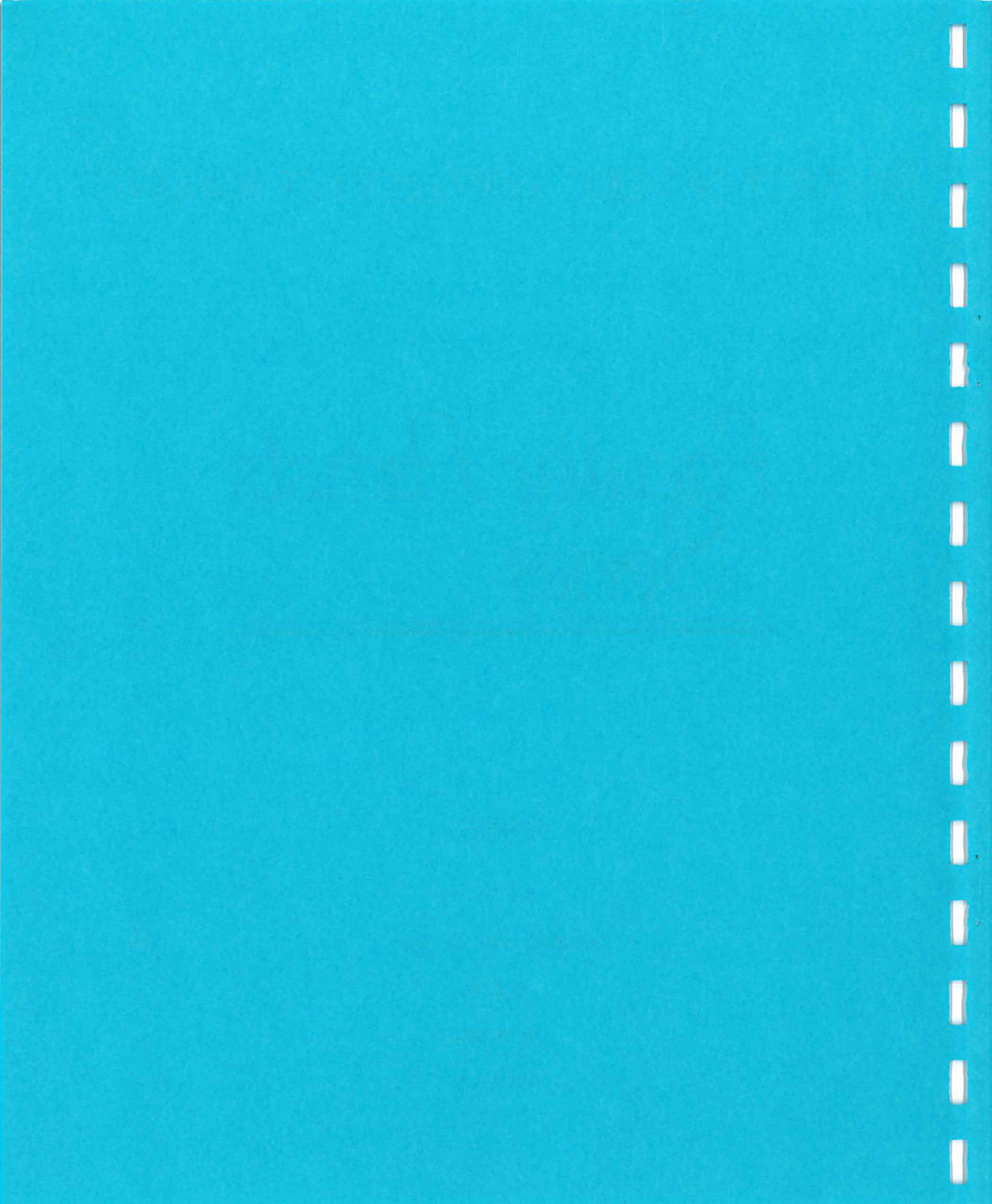
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SATURDAY, APRIL 15, 1989

8:00 PM

WALTER HALL

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PROGRAM

Duo in A Major, D. 574

Allegro moderato

Scherzo presto

Andantino

Allegro vivace

FRANZ SCHUBERT

(1797-1828)

Lorand Fenyves, violin; Patricia Parr, piano

An eine Äolsharfe

Wie Melodien zieht es mir

Unbewegte laue Luft

Meine Liebe ist grün

JOHANNES BRAHMS

(1833-1897)

Lois McDonall, soprano; Patricia Parr, piano

* * * INTERMISSION * * *

Light to Dark

I At the ball park

II The spider's web

III Incantation

JOHN HAWKINS

(b.1944)

Lois McDonall, soprano; Joaquin Valdepeñas, clarinet

Patricia Parr, piano

Verklärte Nacht, Op. 4

ARNOLD SCHÖNBERG

(1874-1951)

Felix Galimir and Lorand Fenyves, violin

Steven Dann and Kent Teeple, viola

Vladimir Orloff and David Hetherington, cello

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This evening's performance is being recorded by CBC Radio
for future broadcast on Arts National.

TONIGHT'S ARTISTS

Born in Vienna, **FELIX GALIMIR** studied with A. Bak at the Vienna Conservatory of Music, and with Carl Flesch. In 1929, he founded the Galimir Quartet together with his three sisters. During the next decade, the ensemble performed throughout Europe, and became renowned for its unique interpretation of twentieth-century music. In 1935, it recorded the Ravel Quartet under the composer's supervision and, before the members of the Quartet dispersed in the following year, they made the first recording ever of Alban Berg's *Lyric Suite*. Both recordings won the French Grand Prix du Disque. During World War II, Mr. Galimir took up residence in the United States. In addition to playing in the NBC Symphony Orchestra under Arturo Toscanini, and with his reorganized quartet, he performed in chamber music ensembles with such artists as Rudolf Serkin, Mieczyslaw Horszowski, Alexander Schneider, and members of the Guarneri Quartet. At present, Felix Galimir is on the Faculty of the Juilliard School of Music and Mannes College of Music in New York, Curtis Institute of Music in Philadelphia, and Marlboro Music Festival in Vermont. The Galimir Quartet is currently Quartet-in-Residence at the Mannes College of Music, and records for Vanguard Records.

STEVEN DANN began as a violinist, studying under the late Harry Gomez. Switching to the viola in his late teens, his subsequent teachers were Lorand Fenyves at the University of Toronto, Robert Pikler in Australia, and Bruno Giuranna in Italy and England. Upon graduation, Mr. Dann was named principal viola of the National Arts Centre Orchestra in Ottawa, a position he has subsequently held with the Tonhalle Orchestra in Zurich, the Concertgebouw Orchestra in Amsterdam, the Vancouver Symphony and the Toronto Symphony where he is today. As a soloist, he has performed with the orchestras of Winnipeg, Vancouver, and Toronto, as well as the National Orchestra of Spain, the Sudwest Deutsche Philharmonie and the Concertgebouw Orchestra.

LORAND FENYVES, Professor Emeritus at the University of Toronto, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. He departs tomorrow for a six-week tour of Israel and Europe -- a trip he has made annually for the past four years -- where his engagements include masterclasses at the Academy of Music in Hungary and concerts with the Franz Liszt Chamber Orchestra.

Professor **JOHN HAWKINS** is a member of the Theory and Composition Division at the Faculty of Music, University of Toronto. His recent work, *The First Fable*, a collaboration with Canadian writer Timothy Findley, will be performed at the Guelph Spring Festival on May 14 and 15. It will also be staged at the duMaurier Theatre Centre at Harbourfront from May 16 to 22.

DAVID HETHERINGTON graduated from the Royal Conservatory of Music with the Gold Medal in 1967. He continued his studies at the University of Toronto, then travelled abroad to work with Claus Adam in New York, Andre Navarra in Italy, and Paul Tortelier in France. A member of the Toronto Symphony since 1970, Mr. Hetherington also teaches at the Royal Conservatory of Music and the University of Toronto. With his colleagues Joaquín Valdepeñas and Patricia Parr, he is a founding member of the ensemble Amici; the trio recently returned from a successful tour of the Maritime provinces.

Following her graduation from the Opera Division, University of Toronto, LOIS MCDONALL travelled to Europe, where she was soon invited to join Sadler's Wells Opera (now the English National Opera). While in England, she appeared with all of the major opera companies, and established herself in radio and on the concert platform. She has made several recordings of rare operas for the BBC, including the only complete *Rienzi*, Liszt's one opera, *Don Sanche*, and Deliu's only opera, *Margot La Rouge*. For Opera Rara, she has made the only available recording of Donizetti's *Maria Padilla*. Miss McDonall is singing the role of the Contessa di Coigny in the Canadian Opera Company's current production of Giordano's *Andrea Chenier*.

Born in Odessa, VLADIMIR ORLOFF became the youngest member of the Bucharest Philharmonic at the age of seventeen and, within a few years, had captured top prizes at the Bucharest, Warsaw and Geneva International Competitions. He has appeared in major centres throughout Eastern and Western Europe, China and North America. During the coming months, he will perform at the Joliette Festival in Quebec and at Alfred University in the United States, prior to embarking on a European tour which will take him to Austria, Italy, Turkey and Spain. Professor Orloff joined the University of Toronto upon his arrival in Canada in 1971.

Since her debut with the Toronto Symphony at the age of nine, PATRICIA PARR has had a brilliant career. She has appeared with major orchestras in North America, including the Philadelphia Orchestra, the Cleveland Orchestra, and the Pittsburgh Symphony. An outstanding chamber musician, she has collaborated with such ensembles as the Guarneri String Quartet and the Orford String Quartet, and has performed here and abroad at numerous festivals, including the Marlboro Music Festival in Vermont. Amici -- of which she is a founding member with David Hetherington and Joaquin Valdepeñas -- will present its next concert in Toronto on Friday, April 28 at St. Andrew's Presbyterian Church.

Born in Toronto, KENT TEEPLE has been a member of the Toronto Symphony since 1977. He studied with Rivka Golani and at the Banff School of Fine Arts with the Hungarian String Quartet. Prior to joining the Toronto Symphony, he was a member of the Canadian Opera Company Orchestra and, from 1974 to 1977, he held the position of principal viola with the National Ballet of Canada Orchestra. As well as performing with various chamber music ensembles each season, Mr. Teeple teaches at the Royal Conservatory of Music.

A native of Mexico, JOAQUIN VALDEPEÑAS studied at Yale University and, upon his graduation in 1980, joined the Toronto Symphony as principal clarinet. He teaches at the University of Toronto and, during the summer, at Aspen. He has performed at festivals in Marlboro, Banff, Edinburgh and Evian, as well as at the Casals Festival in Puerto Rico and the Mostly Mozart Festival at Lincoln Center. His debut recording, *Presenting Joaquin Valdepeñas*, with pianist Patricia Parr, was nominated for a Juno Award in 1987.

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NOTES & TEXTS

Verklärte Nacht, Op. 4 (1899)

ARNOLD SCHÖNBERG

This string sextet is one of a handful of works in the chamber music repertoire with antecedents in the romantic symphonic poem. The program comes from *Verklärte Nacht* (Transfigured Night) by Richard Dehmel, in which a despairing woman tells her lover that she is pregnant with someone else's child, and he replies that, since he loves her, he will welcome the child as his own. Schönberg was attracted to Dehmel's poems and set several of them for voice and piano during this period.

Schönberg is remembered as the creator of serialism, but this early sextet shows a different side of the composer, drawing heavily on the late 19th-century idiom. The thematic construction, the mastery of contrapuntal technique and the internal logic of the piece recall Brahms, while in sonority and harmonic language it owes much to Wagner. This is romanticism pushed to its limits, however, and as a contemporary wrote, "It sounds as if someone had smeared the score of *Tristan* while it was still wet!" Passages of extreme tonal freedom and intense contrapuntal and motivic work make this the first major step towards twelve-tone composition. Schönberg alluded to this in his 1937 essay "How one becomes lonely" where he explained to the public who complained that he no longer composed in the style of *Verklärte Nacht*, "I have not discontinued composing in the same style and in the same way...The difference is only that I do it better now than before; it is more concentrated, more mature."

Verklärte Nacht

Zwei Menschen gehn durch kahlen, kalten Hain;
der Mond läuft mit, sie schau'n hinein.
Der Mond läuft über hohe Eichen
kein Wölkchen trübt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir
ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
da liess ich schauernd mein Geschlecht
von einem fremden Mann umfängen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir begegnet.

Sie geht mit un gelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um Alles her,
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich.
Die wird das fremde Kind verklären
Du wirst es mir, von mir gebären;
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.

Er fasst sie um die starken Hüften.
Ihr Atem küsst sich in den Lüften.
Zwei Menschen gehn durch hohe, belle Nacht.

Synopsis of the Text

Two people walk through a cold barren grove
in a cloudless moonlit night.

The woman speaks:

She confesses that she is with child and
that he is not its father.

She had lost belief in happiness and,
longing for fulfillment in motherhood,
had abandoned herself to a stranger.

But life has avenged itself on her
now that she has met the man she loves.

She stumbles on, her dark face lighted
by the moon which follows her.

Two people walk through the high, bright night.

The man speaks:

"Let the child be no burden to you.

See how the universe glistens."

Together they float on a cold sea,
but a flame from each warms the other.

It too will transfigure the child and
she will bear the child to him

For she has kindled the flame in him
and made him too into a child.

He holds her fast, their breath kisses
in the air.

Duo in A Major, D. 574 (1817)

FRANZ SCHUBERT

Actually a sonata for violin and piano (it was given the title Duo at its posthumous publication in 1851), this work comes just at the end of a group of sonatas for solo piano in which Schubert was experimenting with sonata form. The relatively free key scheme of the first movement continues these developments. The "normal" order of the inner movements is reversed. The scherzo and finale, in triple metre with related opening motives and prominent use of an ascending chromatic scale are similar in character. They are separated by the song-like slow movement with its effortless modulations to distant keys.

An eine Äolsharfe, Op. 19, No. 5 (1858)

JOHANNES BRAHMS

Wie Melodien zieht es mir, Op. 105, No. 1 (1886)

Unbewegte laue Luft, Op. 57, No. 8 (1871)

Meine Liebe ist grün, Op. 63, No. 5 (1873)

Brahms wrote nearly 200 lieder for solo voice and piano, most of which were published in 31 volumes during his lifetime. They are known for their reference to the folk song idiom, with diatonic melodies and strophic forms (indeed, Brahms wrote to Clara Schumann that "one cannot cling too closely to one's ideal, and that ideal is the folk song"). At the same time, the variety of techniques used, often closely relating the music to the text, prohibits all but the most cautious generalizations. An *eine Äolsharfe* is introduced by a recitative section in minor, which is recalled later in the song, while the lyric major sections are accompanied by harp-like figuration. The three stanzas of *Wie Melodien zieht es mir* are set strophically with varied endings. The calm opening of *Unbewegte laue Luft* is followed by a more lively section with a wide-ranging melody. *Meine Liebe ist grün* is a highly modulatory, strophic song with a short piano interlude that also serves as a postlude, to a text by Felix Schumann, Brahms' godchild.

Notes by JENNIFER GRIESBACH
Music Education, Year 2

An eine Äolsharfe

Angelehnt an die Efeuwand
Dieser alten Terrasse,
Du, einer luftgebornen Muse
Geheimnisvolles Saitenspiel,
Fang an,
Fange wieder an
Deine melodische Klage!

Ihr kommet, Winde, fernherüber,
Ach! von des Knaben,
Der mir so lieb war,
Frisch grünendem Hügel.

Und Frühlingsblüten unterwegs streifend,
Übersättigt mit Wohlgerüchen,
Wie süß bedrängt ihr das Herz!
Und säuselt her in die Saiten,
Angezogen von wohl lautender Wehmut,
Wachsend im zug meiner Sehnsucht,
Und hinsterbend wieder.

Aber auf einmal,
Wie der Wind heftiger herstösst,
Ein holder Schrei der Harfe
Wiederholt, mir zu süßem Erschrecken,
Meiner Seele plötzliche Regung;
Und hier -- die volle Rose streut, geschüttelt,
All ihre Blätter vor meine Füße!

Wie Melodien zieht es mir

Wie Melodien zieht es
mir leise durch den Sinn,
wie Frühlingsblumen blüht es
und schwebt wie Duft dahin.

Doch kommt das Wort und fasst es
und führt es vor das Aug',
wie Nebelgrau erblasst es
und schwindet wie ein Hauch.

Und dennoch ruht im Reime
verborgen wohl ein Duft,
den mild aus stillem Keime
ein feuchtes Auge ruft.

To an Aeolian Harp

Reclining against the ivy wall
of this ancient terrace,
you, a zephyr-born muse's
mysterious lyre,
begin,
begin anew
your melodious plaint!

From afar, winds, you come,
ah, from the boy
who was so dear to me,
from his fresh green mound.

And brushing, on your way, spring's blossom,
perfume-surfeited,
how sweetly you afflict the heart!
And murmuring amongst the strings you come,
by harmonious melancholy drawn,
swelling, fanned by my desire,
and again dying.

But suddenly,
at a more violent gust,
from the harp a lovely cry
repeats, to my sweet dismay,
the sudden agitation of my soul;
and here -- the full rose, shaken, strews
all her petals at my feet!

As Melodies a Feeling

As melodies a feeling
steals softly through my mind,
as spring flowers it blooms
and as scent floats away.

But words come and seize it,
bring it before the eye,
as the grey of mist it pales,
and vanishes like a breath.

And yet in rhyme reposes,
concealed, a scent,
which gently out of silent bud
is summoned by a moist eye.

Unbewegte, laue Luft
Unbewegte, laue Luft,
tiefe Ruhe der Natur;
durch die stille Gartennacht
plätschert die Fontäne nur.
Aber im Gemüte schwillt
heissere Begierde mir,
aber in den Adern quillt
Leben und verlangt nach Leben.
Sollten nicht auch deine Brust
sehnlichere Wünsche heben?
Sollte meiner Seele Ruf
nicht die deine tief durchbeben?
Leise mit dem Ätherfuss
säume nicht, daherzuschweben!
Komm, o komm, damit wir uns
himmlisches Genüge geben!

Meine Liebe ist grün
Meine Liebe ist grün wie der Fliederbusch,
Und meine Lieb ist schön wie die Sonne;
Die glänzt wohl herab auf den Fliederbusch
Und füllt ihn mit Duft und mit Wonne.

Meine Liebe hat Schwingen der Nachtigall,
Und wiegt sich in blühendem Flieder,
Und jauchzet und singet vom Duft berauscht
Viel liebestrunkene Lieder

Light to Dark (1987)

Light to Dark, three songs for soprano, clarinet and piano, was commissioned by the Atlantic Arts Trio (Carolyn Hart, Paul Bendzsa and Edmund Dawe) with the assistance of the Canada Council and first performed at Canada House in London, England in November 1987. The texts are by the composer.

I At the ball park
Now they start to play!
The game begins,
The inning spins away.

It's exactly like a maze --
So many ways to go.
Who knows how things will flow.

Mild, Unagitated Air
Mild, unagitated air,
nature in deep repose;
in the still garden night
only the fountain splashes.
But in my soul swell
more ardent desires,
but in my veins surges
life and craves life.
Should not more ardent
wishes exalt your breast too?
Should my soul's call
not deeply thrill your soul?
Softly, on ethereal feet,
float to me, do not tarry!
Come, oh come, that we may give
each other heavenly satisfaction!

My Love Is Green
My love is green as the lilac,
and my love is fair as the sun;
the sun gleams down on the lilac
and fills it with scent and joy.

My love has nightingale's wings
and sways in blossoming lilac,
exults and, scent-enraptured, sings
many a love-drunk song.

JOHN HAWKINS

Like a song that rolls along through time,
There's no way you can linger on a rhyme,
Stop the play on a dime.

But when the game is over, only then,
Can you piece it together again.

So, in every twist and turn
You can discern a scheme,
A theme that reigns supreme.

While it might appear
What's left are merely dreams,
Yet something else remains --
That's crystal clear --
It's what pertains
And puts us in another sphere.

With every small success
Come the failures to address,
Errors to assess.

II The Spider's web

The spider works away,
Choosing a site,
Which blind instincts relay.

A fine silk filigree
Glistens in the sun.
The craftsman's tapestry
Flawlessly spun.

Softly she dances.
The yarn unwinds.
In subtle designs
The structure advances.

Spiralling toward the centre she creates,
Her darker purpose expressed,
The artist comes to rest
And waits.

(Some words and phrases used in this poem are taken from two poems of Emily Dickinson -
'The spider holds a silver ball' and 'The spider as an artist'.)

III Incantation

Circle, square, spiral, line
Suggest a strange design.

Drum, tone
Tell us we are not alone.
Chord, song
Convince us we belong.

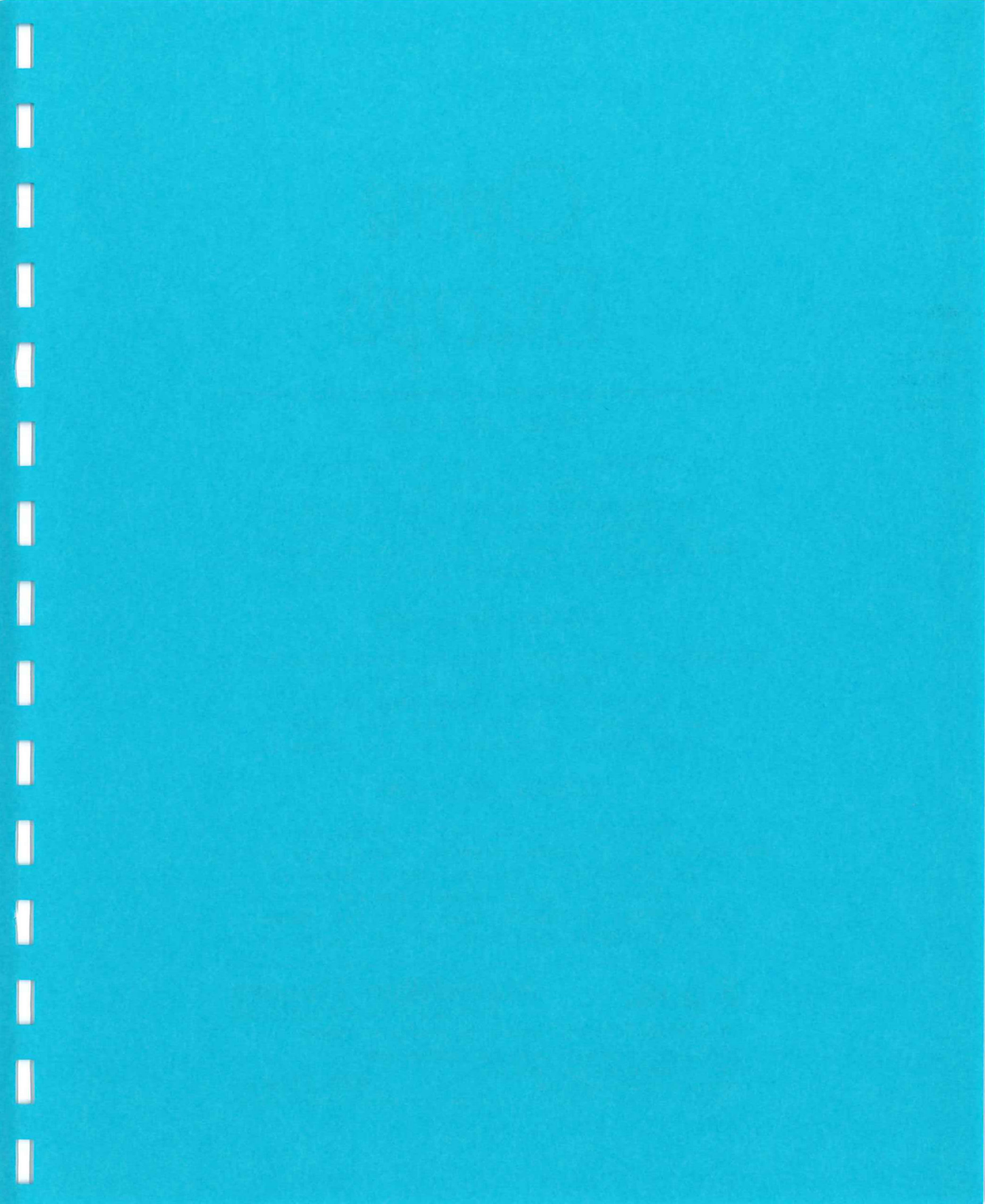
Concept, word, vision, dream
Reveal a holy scheme.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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Opera Excerpts

TUESDAY, MAY 2, 1989

TURANDOT: Puccini (Act II, Scene 1)
LAKME: Delibes (Act 1)
LA CENERENTOLA: Rossini (Act I, Scene 1)
LA GIOCONDA: Ponchielli (Act III, Scene 1)
LES PECHEURS DE PERLES: Bizet (Act III, Scene 1)
LA PERICHOLE: Offenbach (Act III, Scene 1)

THURSDAY, MAY 4, 1989

THE TAMING OF THE SHREW: Giannini (Scene from Act II)
LAKME: Delibes (Act 1)
RUSALKA: Dvořák (Scene from Act I)
LA GIOCONDA: Ponchielli (Act III, Scene 1)
LA PERICHOLE: Offenbach (Act III, Scene 1)

SATURDAY, MAY 6, 1989

TURANDOT: Puccini (Act II, Scene 1)
THE TAMING OF THE SHREW: Giannini (Scene from Act II)
LA CENERENTOLA: Rossini (Act I, Scene 1)
RUSALKA: Dvořák (Scene from Act I)
LES PECHEURS DE PERLES: Bizet (Act III, Scene 1)
LA PERICHOLE: Offenbach (Act III, Scene 1)

8 p.m. **MacMillan Theatre**
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